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ABSTRACT

One-fourth of the students in Boston public schools have parents who were born outside of the United States. This guide contains a series of classroom activities, produced by Boston teachers and aides, that are designed to take advantage of the abundant cultural diversity found in Boston schools by encouraging these dual-culture students to share their multi- ethnic backgrounds with their peers. The activities help students construct booklets about themselves and their cultural backgrounds, and include information about the different countries these students' families came from as well as students' reflections on what it is like to live in two cultures. Other activities provided in this guide include the following: interviews/panel with foreign-born students; gestures in Spanish and English; middle and high school cooking classes; and other multicultural activities. (GLR)

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Classroom Activities for Cross-Cultural Learning

ED320423

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INTRODUCTION

One fourth of the students in the Boston Public Schools have parents who were born outside the continental United States. Seven thousand of these students are in bilingual programs, but even more are not. The teachers and aides who contributed to this booklet recognize that such a large number of students who have experienced two cultures firsthand have at their disposal a wonderful resource. The activities presented here were designed to help these students tap that resource and share it with their peers. While some exercises included here can be used with any multi-ethnic group of students, other activities were designed specifically to bring together students from the Spanish bilingual and the standard curriculum programs.

Boston teachers and aides produced the activities included here during a Multicultural Education course at the District V Teacher Center, funded by Commonwealth Inservice Institute and taught by Ana Maria Porrata-Doria and myself. During class, we explored the similarities and differences between the Hispanic and Anglo cultures. Applying these ideas to their own classrooms, participants then developed the units and other activities presented here and tried out many of them with their own students.

Many other exercises to promote Cross-Cultural Learning between Spanish bilingual and non-bilingual students are outlined in: Non-verbal Communication and A Teacher-Training Pack for a Course in Cultural Awareness by Carmen Judith Nine Curt (available from the Lesley College National Bilingual Assessment and Dissemination Center) and Project: Exchange/Proyecto Intercambio by Maria Perez and Virginia Vogel Zanger (available from the Boston School Department).

Production of this booklet was made possible thanks to: Coordinator Betsy Tregar and Katherine Wong of the Lau Unit; Bak Fun Wong, Administrative Assistant for the 636 Bilingual Curriculum Project; Raffael de Gruttola, Senior Advisor, Citywide Bilingual Programs; Janice Rook, calligrapher; a 636 Mini-grant; and the District Five Teacher Center.

- Virginia Vogel Zanger

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HERITAGE BOOKS

Developed by Eleanor Earle

SUMMARY:

Students construct booklets about themselves and their cultural background. The booklet includes both information about the area from which the student's family comes and reflections on the experience of living in two cultures. These booklets, or HERITAGE BOOKS, include: a paragraph detailing facts about the native country or region where the student was born; a map showing the family's journeys enroute to Boston; a time line showing important events in the student's life; a comparison between where the student lives now and where he was born, detailed in writing, drawings, and collages; the flag of the student's birthplace; a family tree; student's memories of his birthplace, expressed in writing and drawings; and the student's opinions about living in Boston. (See examples)

GOALS:

In addition to the children in the bilingual programs, there are many students in our schools who feel caught between two cultures. Some students may feel alienated from the dominant American culture which they feel ignores or rejects their background, while others may reject their family's culture, which they themselves may not know very much about. In either case, to realize their full potential these students need to come to terms with their own experiences of living in two cultures.

The HERITAGE BOOK unit should enable these students to sort out their confusions through learning more about their family's cultural heritage and expressing their own reactions to the bicultural experience. Sharing the finished books in class reinforces each student's cultural identity by acknowledging it publicly in a positive way and develops awareness of the experiences of other ethnic groups.

Basic Skills: The activities involved in compiling HERITAGE BOOKS allow students to practice the following academic skills in a meaningful context: map skills; sequencing; graphmaking; paragraph

writing; comparing and contrasting; researching information through primary and secondary sources; paraphrasing; interviewing; handwriting.

STUDENTS:

The HERITAGE BOOKS unit was developed by a monolingual resource room teacher for her third and fourth grade students who were born outside of the United States.

The concept could be adapted for use with any students grades 2 through 8 with certain modifications. Those students with no direct experience living in another country or region could research the areas from which their families migrated in the past. Black American students whose families migrated from the South could explore those roots. Students who were born in Boston could research their cultural heritage by interviewing family members and by using the library. The unit could be integrated into either the social studies or the language arts curriculum.

Bilingual classes could construct HERITAGE BOOKS in the native language, as a social studies activity, or in English, during ESL instruction.

ACTIVITIES:

Time Frame: Depends on level of students' skills. See Teacher's evaluation below.

Materials: Access to encyclopedias; old magazines or workbooks; scissors; paste; construction paper. Teacher must prepare a letter to parents and a questionnaire for parents, examples of which are included in pages following.

Preparation: 1) The teacher tells the class some details of his or her own family's journey to the U. S. or to Boston, illustrating with a world map. The teacher explains reasons for the move and compares life in Boston with that of the teacher's family's former home. The teacher then explains plans for the HERITAGE BOOKS, since many students are too young to remember much of their native lands.

2) To win parental support and facilitate the student interviews, a letter explaining the intent of the project goes home. An example is included in the following pages.
3) Students interview parents or other family members about their emigration and their experiences in their native land. If students are too young to record the answers, parents write them down and send the information back with the student. This information is then used by the student in his answers, assignments and parts of parent's comments go directly in the booklet.

Student Assignments: Teachers assign students each of the following activities, correct the students' work, and students neatly copy each corrected assignment on composition paper. The finished assignments are then pasted on a piece of construction paper, which can be decorated with drawings or collages to illustrate the ideas on each page. (See sample books, following) Assignments:

1) Write a paragraph about the country or region your family comes from. Include information about where it is, what grows there, what the climate is like, and how many people live there. Use the encyclopedia to find out this information.
2) What do you remember about where you were born? Make a list of words that you associate with where you used to live.
3) Write a paragraph about the food and customs or life of your native land.
4) Draw and color the flag of the country where you were born.
5) Draw and color the U. S. flag.
6) Make a personal time line, charting when you were born, when your brothers and sisters were born, when you came to Boston, and any other important event you wish to record.
7) Trace a world map and draw an arrow that shows your journey to Boston.
8) Write about why you and your family decided to come to Boston.

9) Write about what you like best about the United States or Boston.

10) Make a family tree which shows all your relatives. You and your brothers, sisters, and cousins should be on one line. Your parents, aunts, and uncles should be on another line above you. Your grandparents, great-aunts, and great-uncles should be on another line.

A note on family trees: Rather than asking children to fit their relatives into a pre-drawn chart where they may have to leave painful blanks or feel that their family is abnormal in some way because it doesn't "fit" the chart, have the children make thier own family trees which include the relatives that they feel are important to them. Show them how to denote generational differences, and then have them chart the names of the relatives that that they wish to include. It is not necessary that children specify each relative's technical relationship to them, as many children who come from cultures where the extended family takes responsibility for child-raising may not live with parents. This family tree exercise is designed to increase children's sense of security by showing the connections that tie their families together and by providing a graphic way for them to understand their link with the past. Too often the standard family tree exercise makes children who are raised in extended families feel ashamed or unwanted because it imposes a set of cultural assumptions that are different from the way family is defined in other cultures.

Sharing: Have each child present his or her book to the class. Make a display.

Teacher's Evaluation: "Children who did the booklets enjoyed sharing information about their families and countries while they worked. Students were very proud of their projects and so were their families. Younger students asked to do the same project next year. I think it was especially important for the special needs children to do something special like this, which they knew

other students had not had the chance to do.

"In the future I would begin the project at the beginning of the year since the discussions resulting from the activities were time consuming."

- Eleanor Earle

Henry Grew School

Dear Parent or Grandparent:

is working on his family history with several children from different countries. They will be writing stories, making flags and tracing your trip to this country on the map. They will be looking for information and pictures about life in (music, shopping, food, games, clothes and weather).

If a family member can answer these following questions, it will help to share these experiences with the other children.

Mrs. Earle

GRANDPARENT OR PARENT QUESTIONNAIRE

When did you come to this country? _____

_____

How did you travel _____

_____

Why did you come to this country? _____

_____

_____

What language did you speak before you came here? _____

_____

What hobbies did you have in your native country? _____

_____

_____

What special holidays did you have there? _____

_____

_____

What different foods did you have there? _____

_____

_____

What kind of music did you listen to there? _____

_____

_____

_____

What are some happy memories of your native country? _____

_____

_____

_____

What are some differences here, from your native country? _____

Alvin Bateau

I Remember Dominica

AD-1

Dominica

Dominica is a small island in the West Indies. The Caribbean Sea and the Atlantic Ocean surround it. The climate is hot with some rainy periods.

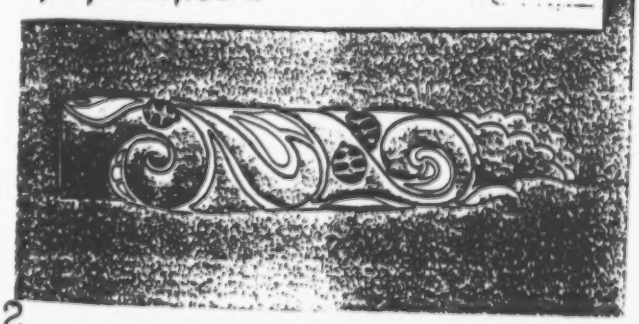
AD-2

Dominica

Dominica is a small island in the West Indies. The Caribbean Sea and the Atlantic Ocean surround it. The climate is hot with some rainy periods.

AD-3

→ In Dominica we didn't have to pay for some foods. we used to catch Callali fish, Crabs, breadfruits, figs and lobsters. we used to climb the breadfruit tree, and eat them cooked. we also had guavas, pops, mango, guarapas, apples, oranges, grapefruit and potatoes.



AD-4

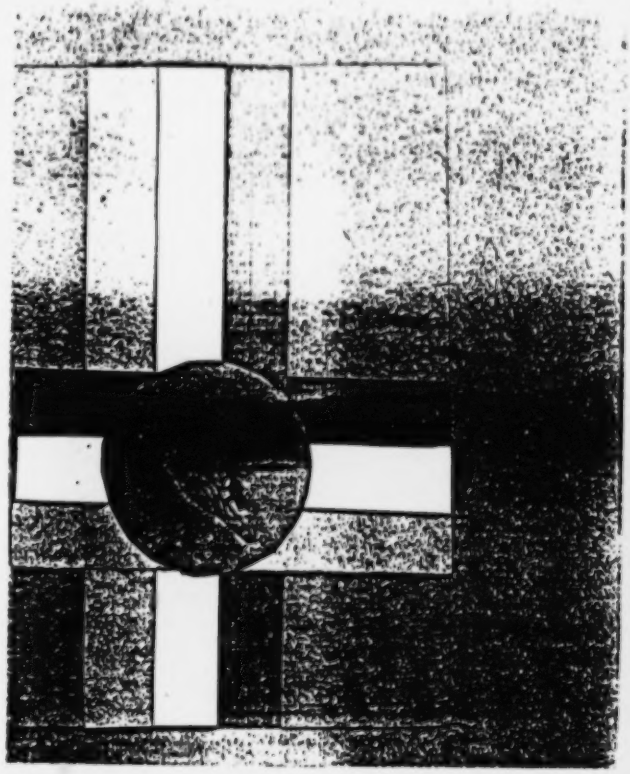
Music and The games.

In Dominica we listen to Disco Reggae, Calypso and Christmas songs. We played football basket ball, Cricket, and races.

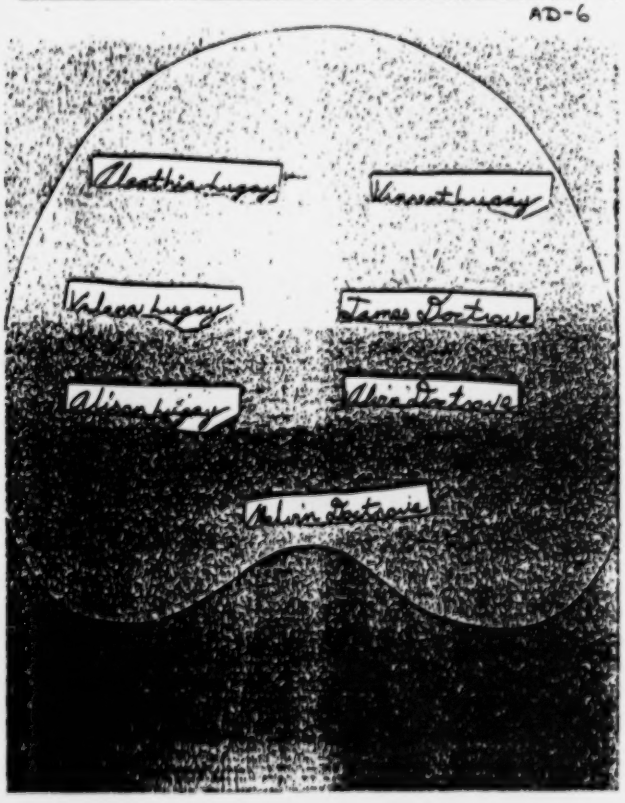
Transportation

We use to go in Taxis, walk, trucks, and buses

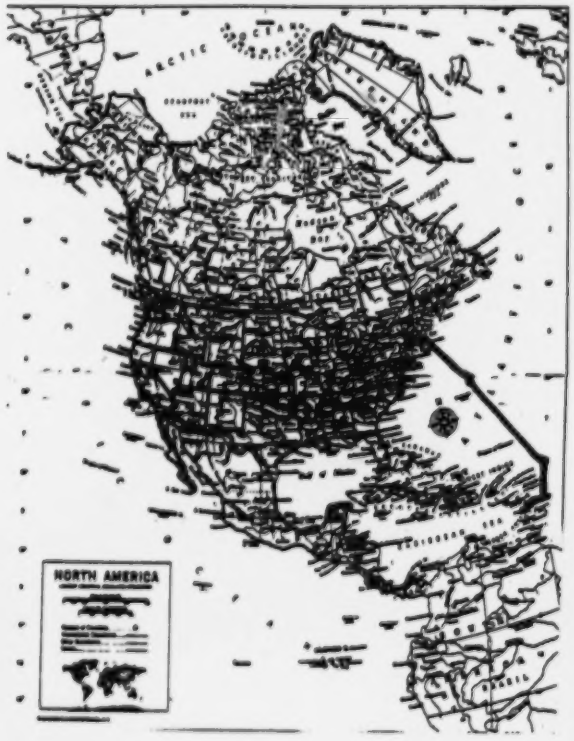
AD-5

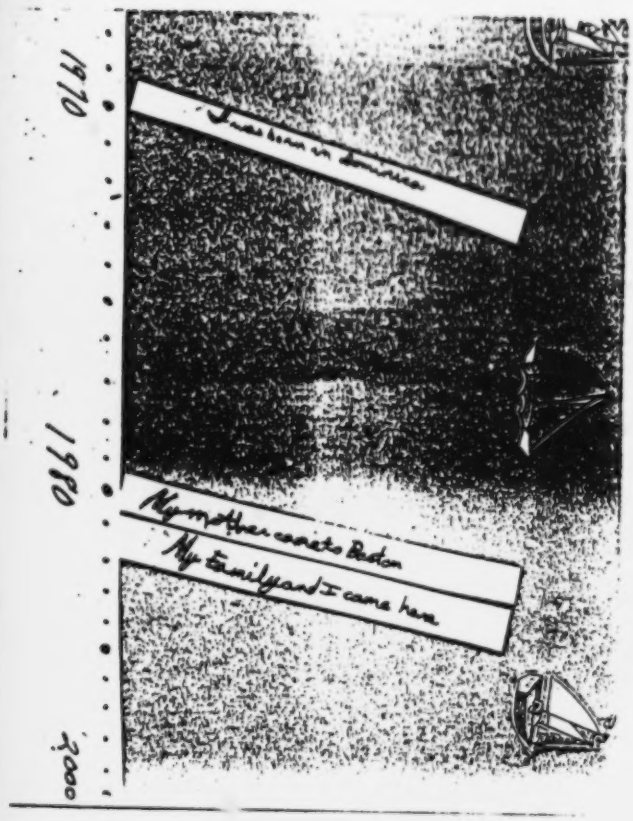


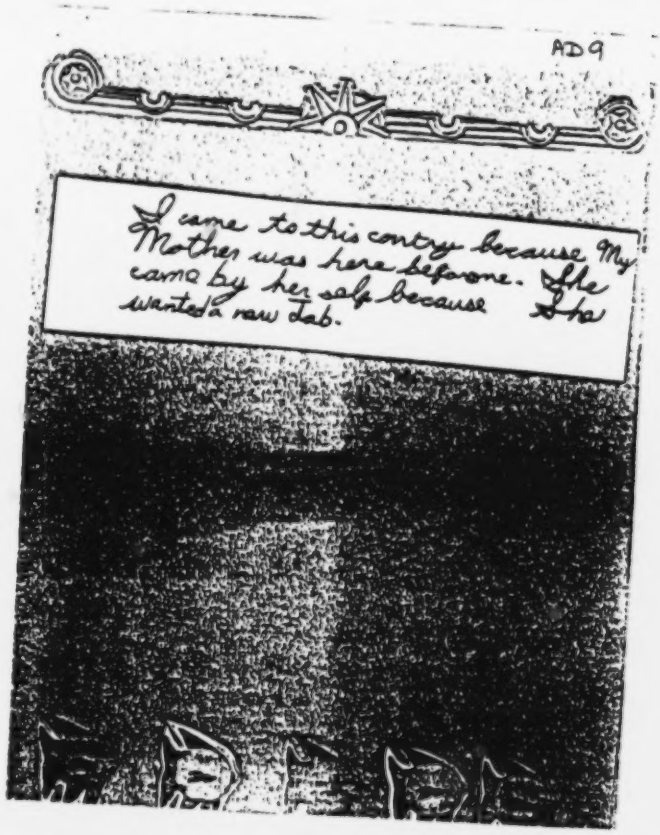
AD-6

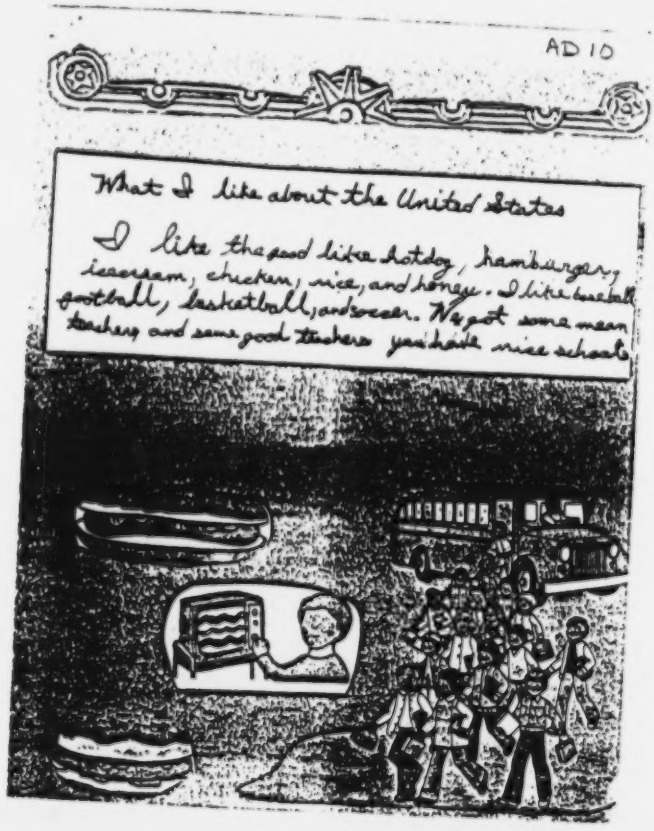


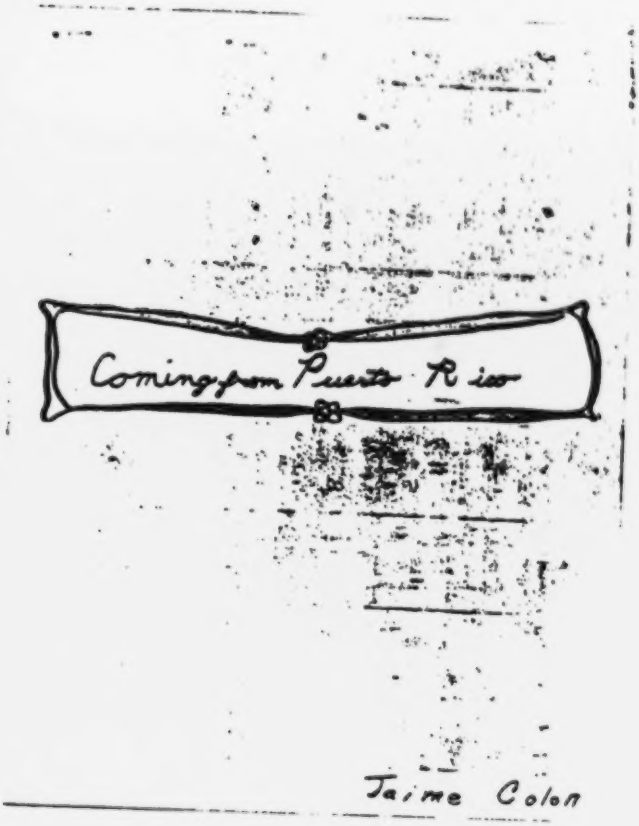
AD-7.



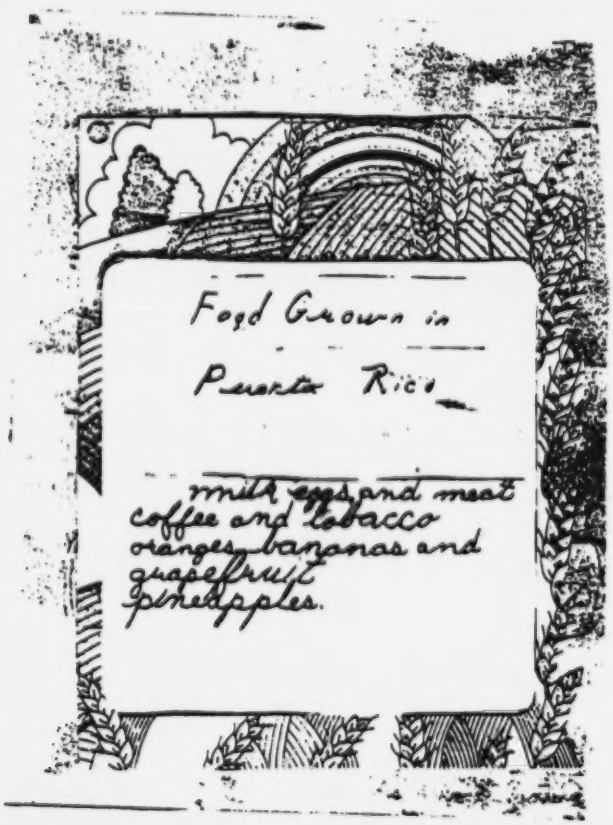

1970
I was born in America.
1980
My mother came to Boston
My family and I came here.
2000


AD 9
I came to this contry because My Mother was here beforone. She came by her self because She wanted a new Lab.

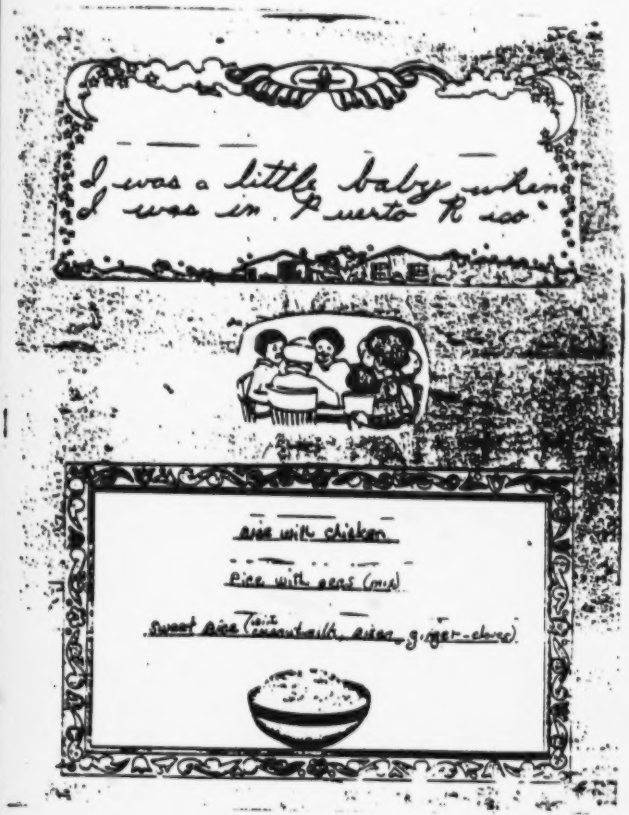

AD 10
What I like about the United States
I like the good like hotdog, hamburger, icecream, chicken, rice, and honey. I like baseball, football, basketball, and soccer. We got some mean teachers and some good teachers you have nice schools

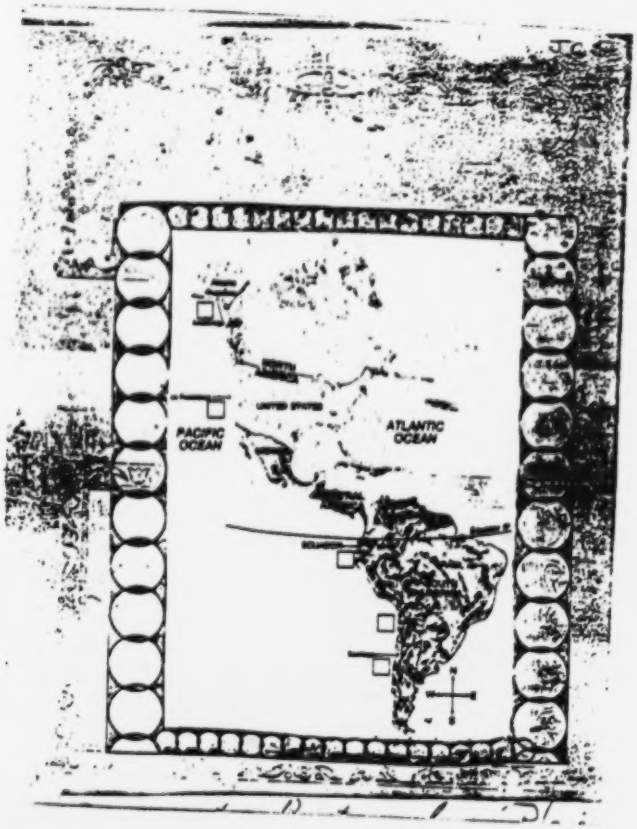

Coming from Puerto Rico
Jaime Colon

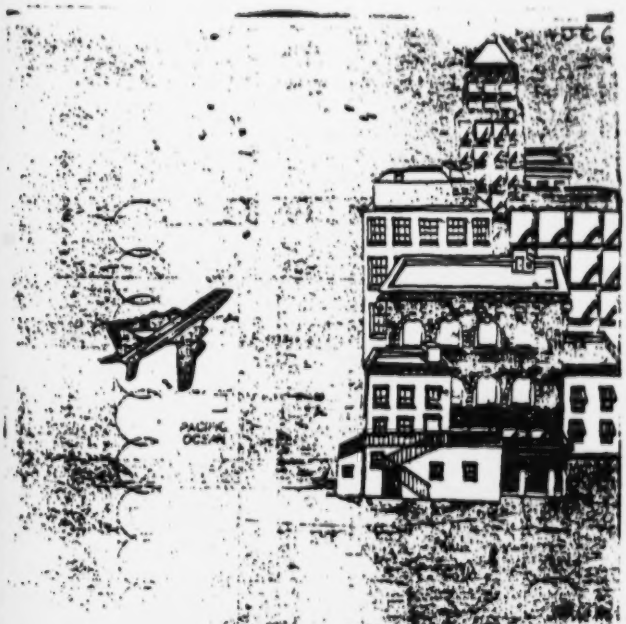
Puerto Rico is abut 100 miles southeast of Miami, Florida.
average daily temperature 80°

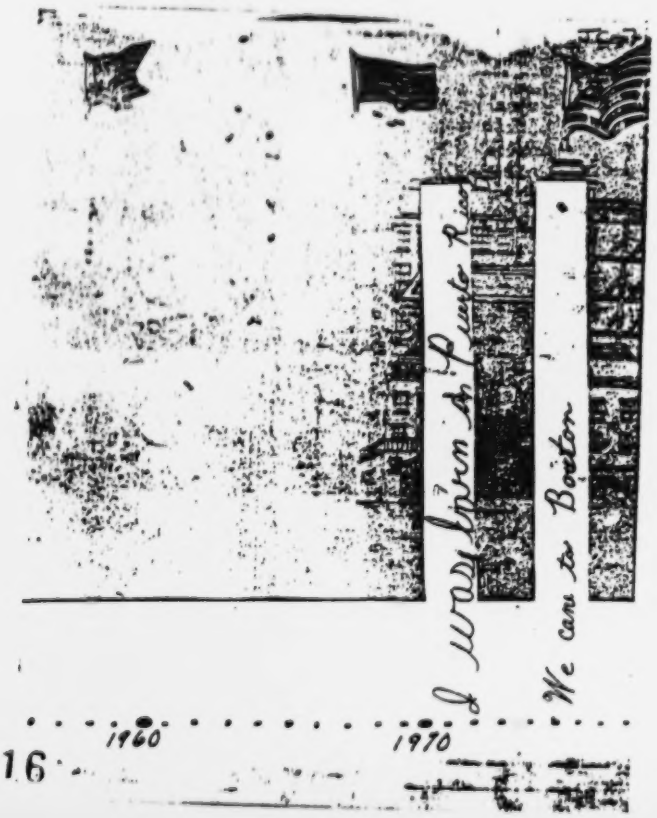

Food Grown in Puerto Rico
milk eggs and meat
coffee and tobacco
oranges bananas and grapefruit
pineapples.

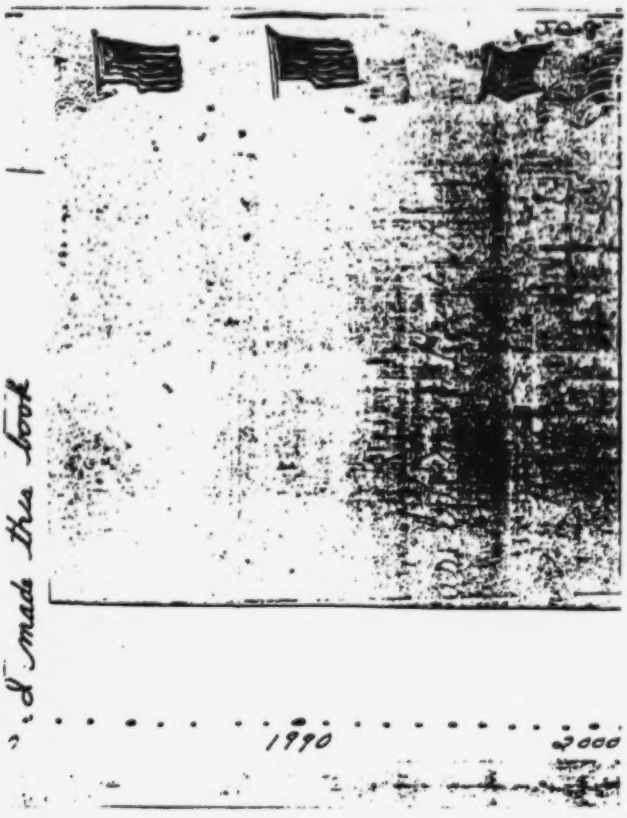
Thermometer
centigrade
We have rains during August and September.

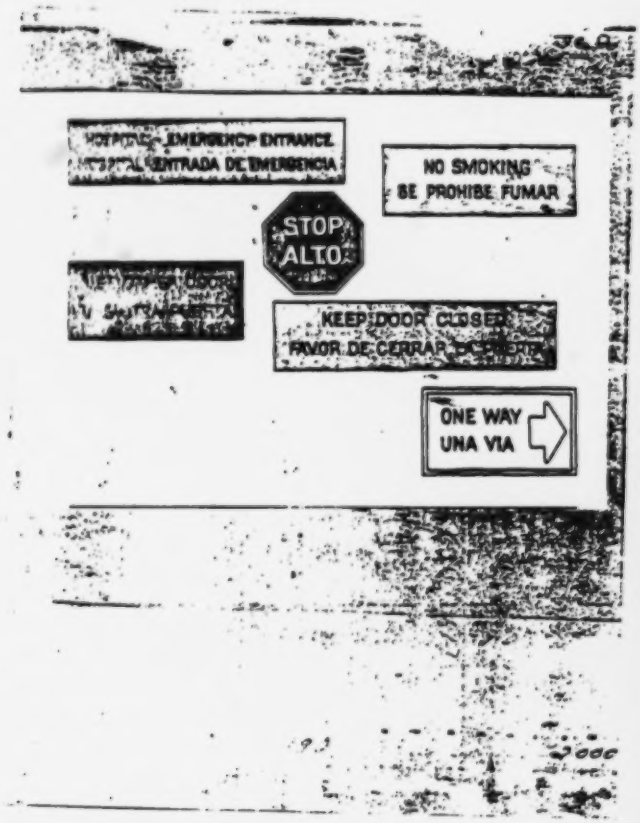

I was a little baby when I was in Puerto Rico
Rice with chicken
Rice with peas (moro)
Sweet rice (coconut milk, anise, ginger-clove)

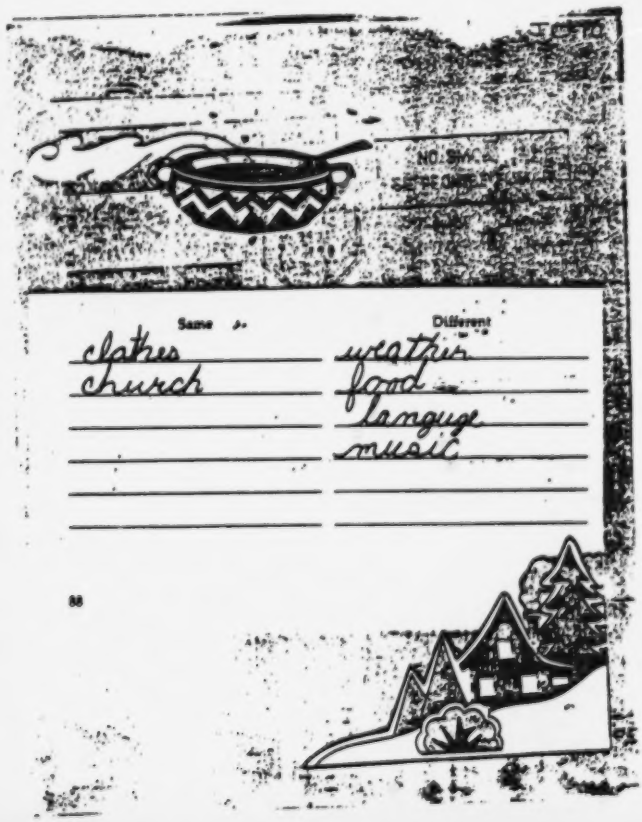

PACIFIC OCEAN
ATLANTIC OCEAN


I came here because my two sisters were here then my other sister came
I came to Boston

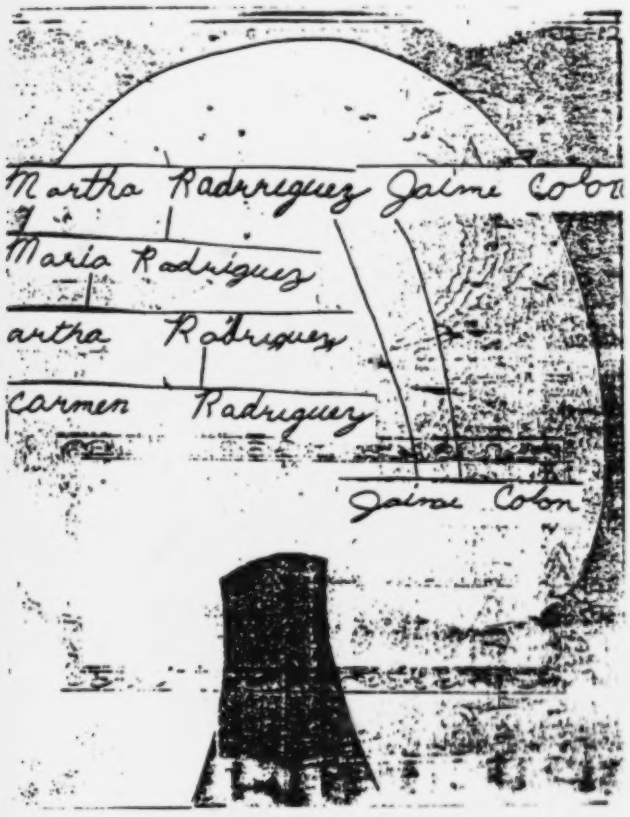

I was born in Puerto Rico
We came to Boston
1960
1970

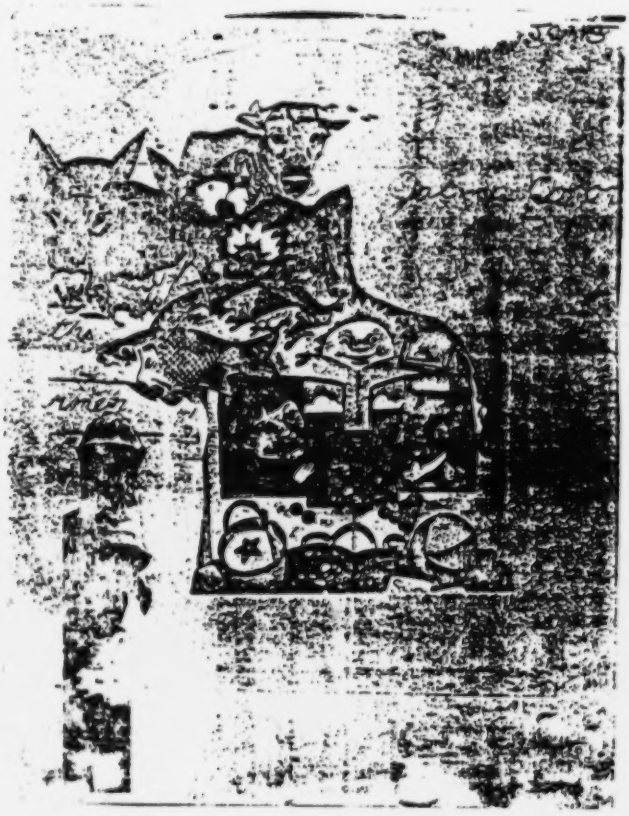

I made this book
1990

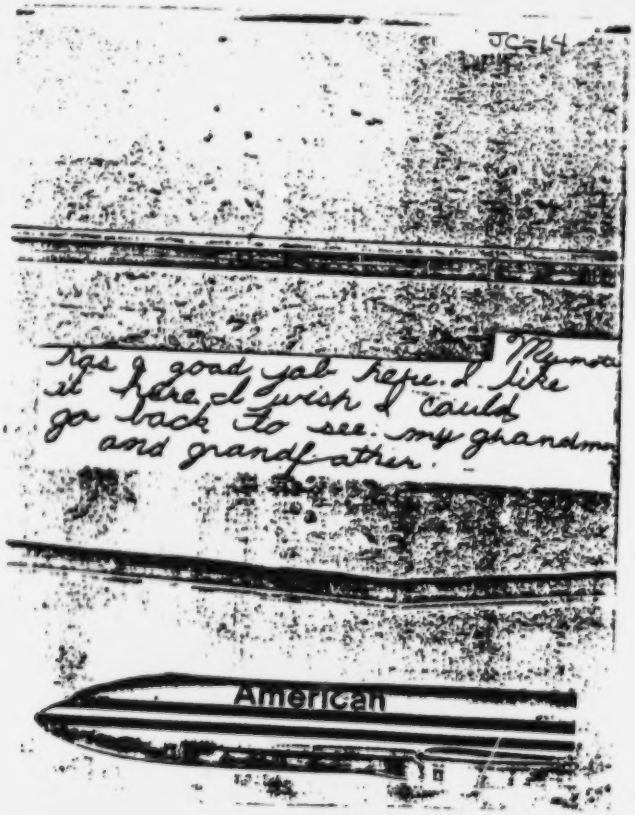

NO SMOKING
SE PROHIBE FUMAR
STOP
ALTO
KEEP DOOR CLOSED
FAVOR DE CERRAR LA PUERTA
ONE WAY
UNA VIA

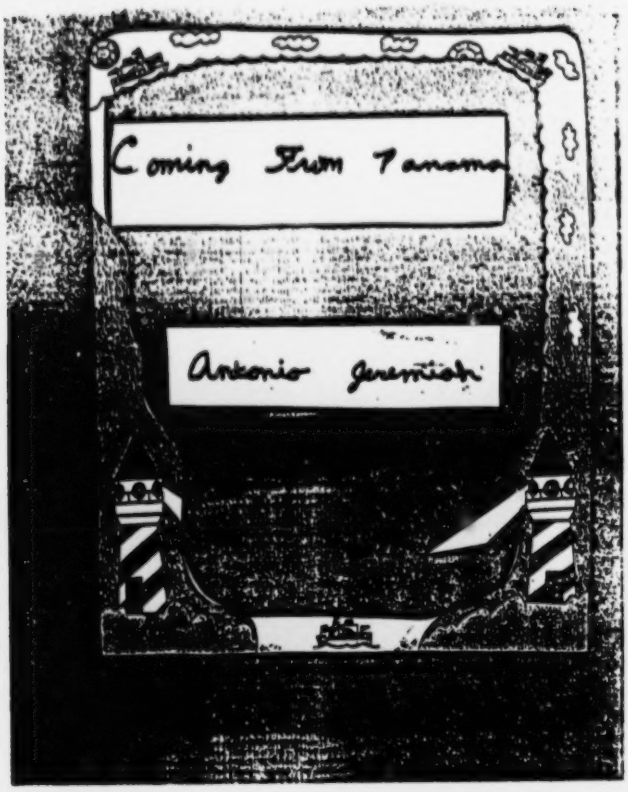

Same
Different
clothes
church
weather
food
language
music

clothes
church
Salsa soul music


Martha Rodriguez Jaime Colon
Maria Rodriguez
artha Rodriguez
Carmen Rodriguez
Jaime Colon




JC-14
has a good job here. I like it here I wish I could go back to see my grandma and grandfather.
American



AJ-1

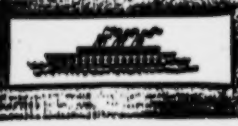
Panama

Panama is a small country between Costa Rica and Colmbia. Its northern shores are on the Caribean Sea, its Southern shores on the Pacific ocean. The Climate is hot and wet. Bananas, grown on great plantations and mangoes grow on big trees. The capital and largest Panama city is on the Canal Zone. Of Panamas 1,434,000 people the majority are mestizos of mixed Spanish and Indian ancestry. The rest are White and black.

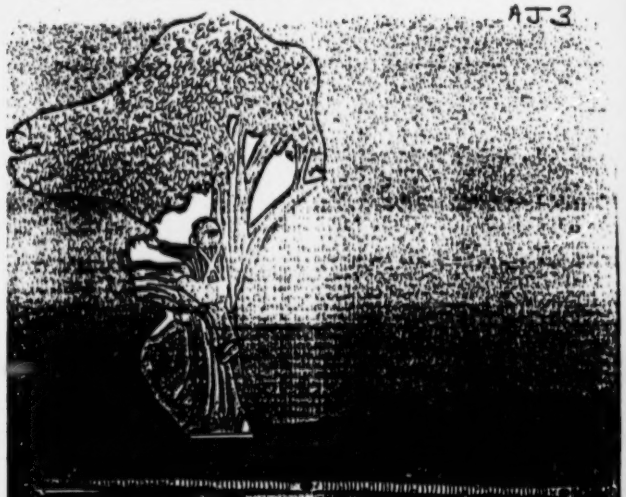
AJ2

I Remember Panama

One time My Aunt said you should see the big boats squeeze through the canal



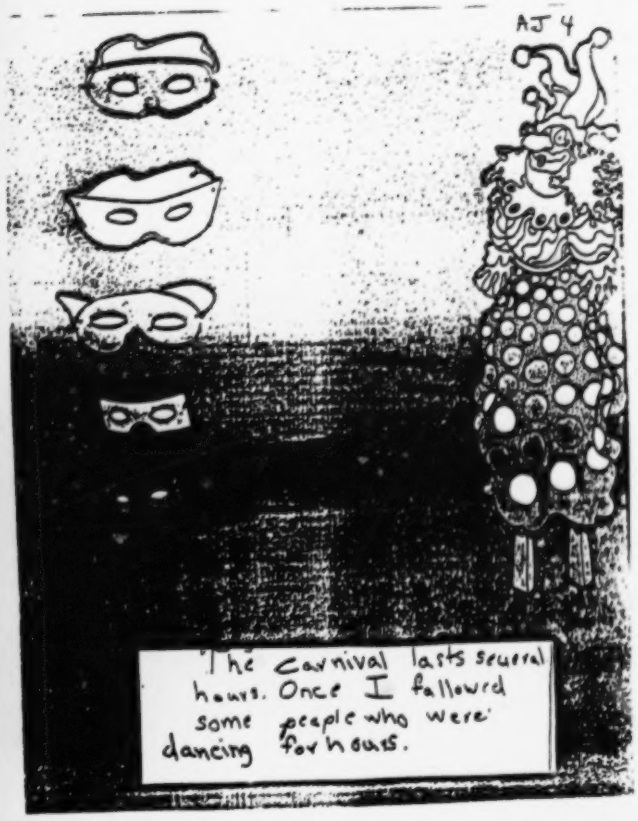
AJ3



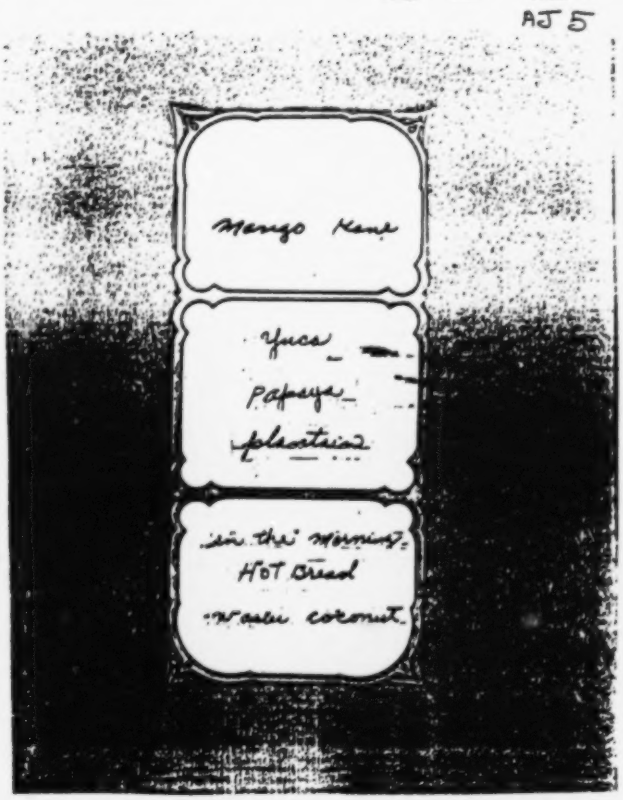
When I think of Panama

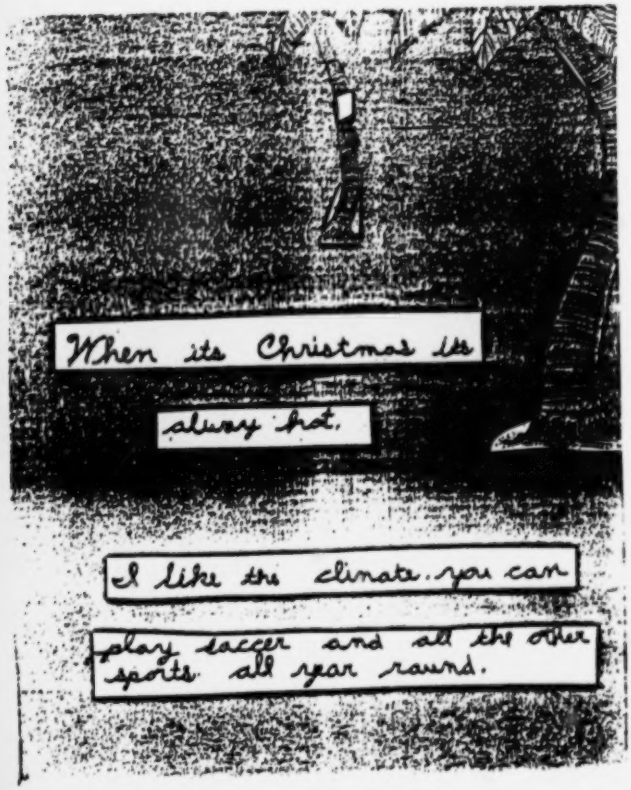
Once I climbed a mango tree. A mango is bigger than an orange and this old man came and said get off my mango tree.

AJ 4

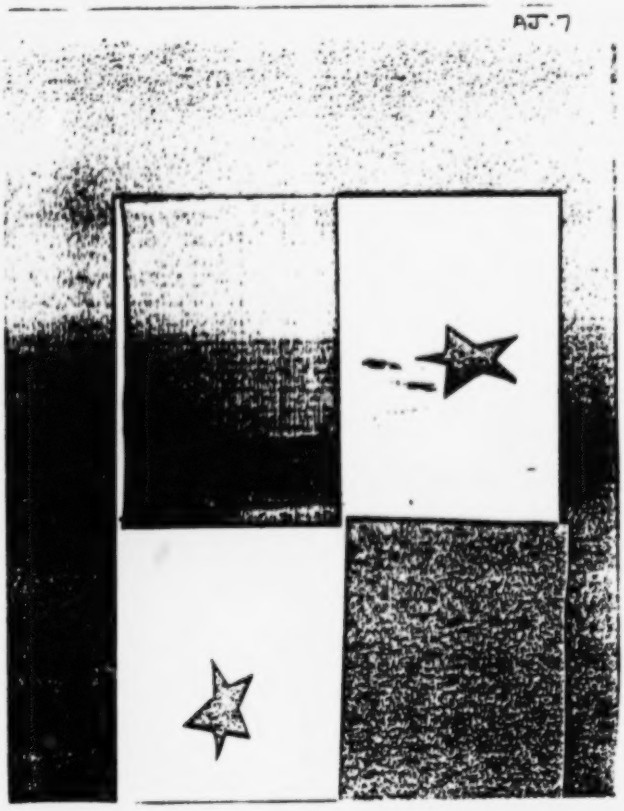

The carnival lasts several hours. Once I followed some people who were dancing for hours.

AJ 5

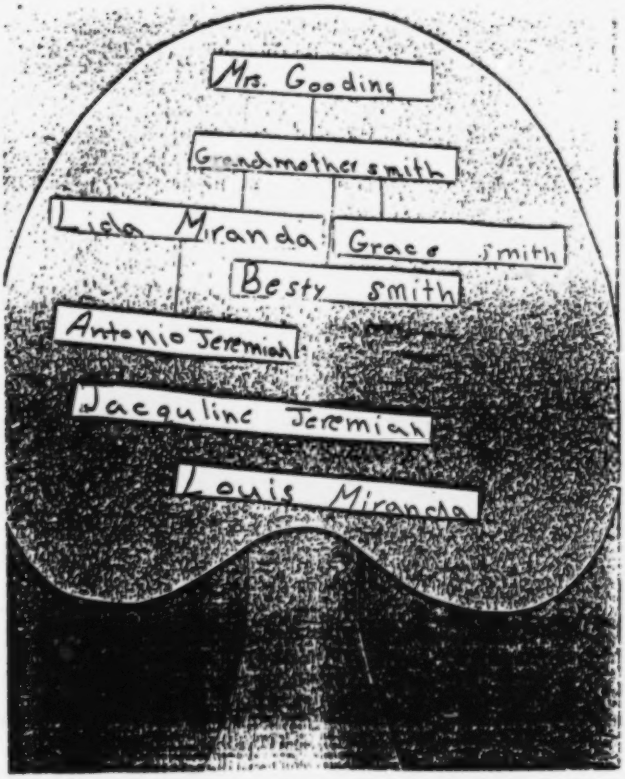

Mango Kenk
Yucca
Papaya
Plantains
in the morning
HOT Bread
Made coconut


When its Christmas its always hot.
I like the climate. you can play saccer and all the other sports all year round.

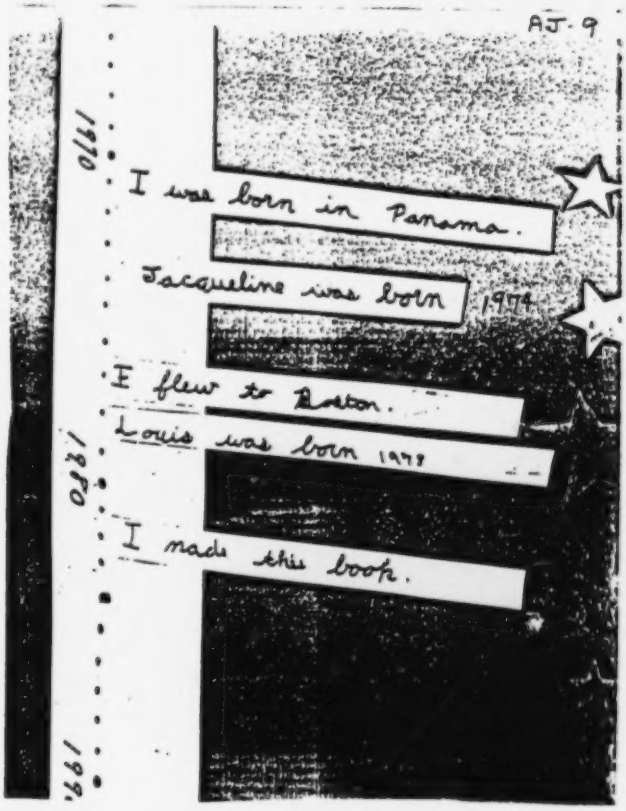
AJ 7



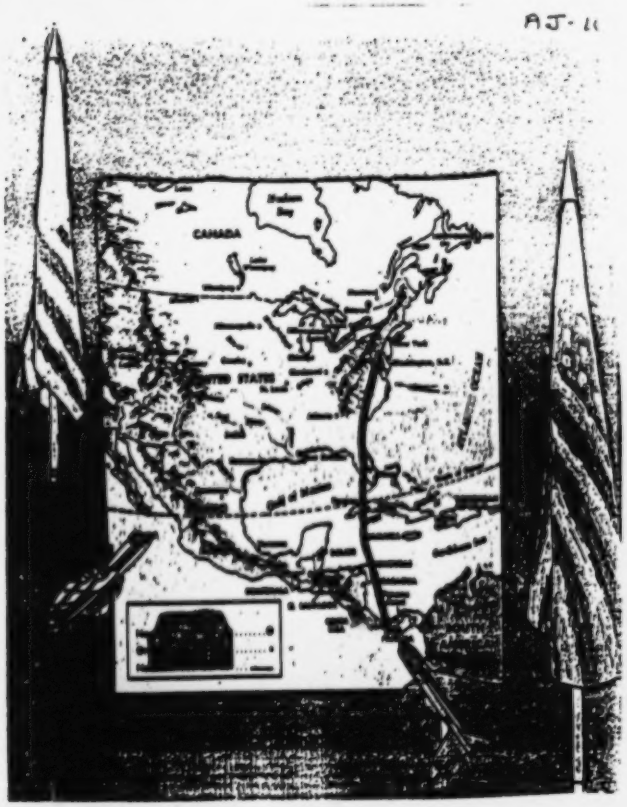
AJ-8



AJ-9



AJ-11



AJ-

What I like about the United States
I like baseball and basketball and soccer. some foods are good like Sloppy Joe's.
Red Sox
Celtics

TAPED INTERVIEWS/PANEL WITH FOREIGN-BORN STUDENTS

Developed by Marilyn Stevens

SUMMARY:

Foreign-born students are interviewed on tape about aspects of their native culture, e.g., school system, dating customs, family discipline, and the whole class listens to the tape and discusses it.

GOALS:

One objective of this exercise is to increase the students' understanding and appreciation of their respective cultures. Many students have yet to come to terms with their own experience of living in two cultures (see discussion in HERITAGE BOOKS unit). If American students with no first-hand experience of another culture are involved in interviewing the bilingual students or even listening to the tape, the exercise enables them to learn about other cultures through the eyes of their classmates. Finally, through the exchange of information in the interview, the teacher can learn more about the background of his or her students.

Basic skills: The interview reinforces students' mastery of the following basic skills: forming generalizations from observation and personal experience; making comparisons and contrasts; expressing critical judgments and opinions clearly and convincingly, in written and in oral form, using facts and examples. In a Social Studies class, the interviews provide data for the study of immigration, current events, and cross-cultural issues.

STUDENTS:

The high school business teacher (monolingual) who designed this activity conducted the interviews with three foreign-born students outside class time.

The technique could be used with elementary and middle school children as well, by modifying the complexity of the questions. Other students, bilingual or monolingual, could conduct the inter-

views. The exercise could be used in classes of English as a Second Language, Social Studies (monolingual or bilingual), English (oral communication), or in extracurricular clubs such as Greek, Italian, Asian, or Spanish clubs. Elementary or middle school bilingual and standard curriculum classes could collaborate, with monolingual students conducting the interviews and vice versa.

ACTIVITIES:

Time Frame: Depends on length of interviews and how many students to be interviewed.

Materials: Questionnaire (see sample, following); tape recorder and blank cassette; video equipment (optional).

Procedure: 1) Assign written questionnaires (see sample) as a preliminary to taping the interviews. The questionnaire is intended to stimulate students' thinking, rather than to confine them to the questions on the questionnaire. It also helps the interviewer focus on those topics which the student has the most information about.

2) Using the questionnaire as a guide, interview each student about certain aspects of his or her native culture.

3) Assemble interviewees and classmates to listen to entire tape. Discuss similarities and differences among cultures on the tape, and as compared to broader American culture.

Teacher's Evaluation: "The taped interviews were easier for the students to handle than the written questionnaires. They had some difficulty interpreting the written questions and composing the written answers, whereas the oral expression of ideas was a good deal more fluid and intimate via the taping made. They, obviously felt more comfortable with it.

"I feel it was successful to the extent that by being able to play the tape back one can carefully think about the questions and ponder the answers. Vocal inflection and emotional response make the taped interview more interesting and alive versus the written questionnaire. I would have much more enjoyed a video-taped session and one in which all participants could have been together for a more spontaneous exchange of information and ideas. I had to tape under difficult conditions of time constraints and scheduling problems."

- Marilyn Stevens,
West Roxbury High School

MULTICULTURAL EDUCATION QUESTIONNAIRE

INSTRUCTIONS: The following questions are suggested as a means of learning about different cultures, with the purpose of enriching and enlightening people of other cultures. It is hoped this will increase mutual respect, understanding, and appreciation of the marvelous diversity of the human family. Therefore, your input would be of great help. You may revise, strike out, adapt or suggest your own questions wherever you feel they would be more helpful to achieve the stated goals. Once your revised copy has been returned to me, I will compile your changes and/or suggestions, and submit a questionnaire in final form to each of you for completion. In any event, your participation and cooperation in this endeavor is sincerely appreciated.

****

QUESTION 1: In your native country of _____, what are some of the most important holidays?
ANSWER:

QUESTION 2: What is the meaning of each holiday to the people of your native country?
ANSWER:

QUESTION 3: How do the people of your native country celebrate holidays?
ANSWER:

QUESTION 4: Are there any special kinds of food, music, dancing, or other activities involved?
ANSWER:

QUESTION 5: Are those holidays celebrated among families only, or are they given recognition from the school, the community, region or by the entire country?
ANSWER:

QUESTION 6: (A) What is the school like in your native country?
ANSWER:

(B) How is it different from school in the United States?
ANSWER:

(C) How is it similar to school in the United States?
ANSWER:

QUESTION 7: What gives you the greatest sense of pride, and joy, when you think of your country?
ANSWER:

EXPLAIN WHY:

QUESTION 8: (A) Do you miss your native country?
ANSWER:

(B) What do you miss most?

QUESTION 9: (A) Is religion important in the culture of your native country?
ANSWER:

(B) What are the major religions or religious groups in your native country?
ANSWER:

(C) To what extent does religion influence your native country's culture?
EXPLAIN:

QUESTION 10: In what ways do people in your native country OBSERVE important events, such as:
(a) Birth of a child;
(b) Christening, Circumcision, or other rites;
(c) Engagement -- Marriage -- Wedding Anniversary;
(d) Death of member of the family?
ANSWER:

QUESTION 11: (A) Are there many different languages and/or dialects spoken in your native country?
ANSWER:

(B) What are the different languages and/or dialects?
ANSWER:

SECOND QUESTIONNAIRE (Multicultural Education)

This questionnaire has been borrowed from an adaptation by Patricia Arredondo-Dowd's curriculum, "Cross-Cultural Experiences.":

1. Where are you from?
2. How long have you been here?
3. For what reasons did your family immigrate?
4. How did you feel when you were told you were coming to the U.S.?
5. What were your feelings the first day you arrived?
6. With whom did you come?
7. What jobs did your parents have in your country?
   What are their jobs here?
8. What are some of the difficulties you had at the beginning?
9. Do you like the U. S. A.? Why or why not?
10. Do you have any regrets about coming to the U. S.? Explain.
11. How do the people in your country feel about America or Americans?
12. How do you think you have changed since you came to the U. S.?
13. Are you planning to go back or become a U. S. citizen?
14. What would you advise a person who just arrived?

****

YOUR COMMENTS, PLEASE:

GESTURES IN SPANISH AND ENGLISH

Developed by Carmen Rivera

SUMMARY:

In four sessions of activities, a combined group of Hispanic bilingual students and standard curriculum students of the same grade level explore non-verbal communication in English and Spanish. During the introductory activity, students get to know each other by conducting interviews in pairs. In the next exercise, students practice using Hispanic gestures in a scripted role-play. In the third session, students identify and compare Spanish and English gestures, and discuss other aspects of non-verbal communication. The final activity is a student evaluation of the unit.

GOALS:

This unit provides an opportunity for the interaction between bilingual and monolingual students in an academic class setting. In addition to structuring ways for students from the two programs to get to know each other, the activities increase students' social and cultural awareness of their own modes of nonverbal communication and those of another culture.

Basic skills reinforced by these activities include: making comparisons and contrasts, developing oral communication skills, and drawing inferences.

STUDENTS:

Eighteen (18) Spanish bilingual and seven (7) monolingual fourth-grade students participated in the activities of this unit, led by the fourth-grade bilingual teacher. The gestures "quiz" of session three has also been successfully done with first graders and with high school students.

The exercises could be adapted for use in grades 1 through 12 because non-verbal communication is an area of interest for all age groups, and thus an excellent starting point for shared learning among bilingual and standard curriculum students.

ACTIVITIES:

Session 1: Introduction and Questionnaire

Time: Thirty (30) minutes

Materials: Interview questionnaires for each student (sample follows)

Procedure: 1) Explain the project to the class, pointing out that students will share the gestures that they bring with them from their own culture and that every student will have the opportunity to participate.

2) Pair up the bilingual and standard curriculum students in two's or small groups, and assign them to interview each other using the questionnaire provided. This activity is designed to help break the ice.

Session 2: Role-play

Time: 30 minutes

Materials: Script for role-play, adapted from Teacher-Training Pack in Cultural Awareness by Carmen Judith Nine Curt. A copy of the script, in English and in Spanish is included here.

Procedure: 1) Hand out the scripts to each student, in whichever language he understands best. Explain that the script shows many of the gestures used in Puerto Rico. It is a conversation between two friends who run into each other, Roberto and Luisa. Roberto cannot speak because he has laryngitis and must communicate his meaning in gestures.

2) Assign students in pairs to practice the role-play in whichever language they prefer. Each pair should practice switching roles.

3) Select several pairs to perform in front of the class.

Session 3: Gesture Quiz and Discussion

Time: 1 hour

Materials: (for teacher's use) 1 copy of gestures quiz (from

Project: Exchange/Proyecto: Intercambio by Virginia Zanger and Maria Perez, included in pages following); 1 copy of Questions for Discussion (included in pages following); paper for students, and pencils.

Procedure: 1) To administer the gesture quiz, have students number 1 through 25 (or less, depending on time) on a blank sheet of paper. As the teacher performs the Spanish gesture that illustrates each of the words of the gesture quiz, students must guess the meanings and write them down. Correct the papers together, and for each item identify the English equivalent, noting which gestures are the same in both languages (e.g. so-so) and which are different (e.g. cheap).

2) Explore other aspects of non-verbal communication by leading a class discussion around the questions listed in the sample page included here. Encourage students to notice their own use of non-verbal communication and to note the cultural differences.

Session 4: Evaluation

Time: 30 minutes

Materials: Evaluation Form

Procedure: 1) Review with students the activities of the gestures unit.

2) Distribute the evaluation form, explain any items they do not understand, have students fill it out, and collect it.

Teacher's Evaluation: "I felt it was successful when I overheard students talking among themselves in class, and when the monolingual teacher expressed to me how the students felt about the class. Several students from both classes have since asked me when we were going to have more activities like the gestures unit. I would like to have the opportunity to have more classes, and to research more material related to these lessons."

- Carmen Rivera
James Hennigan School

INTERVIEW QUESTIONNAIRE

What is your nickname?

Do you have many friends?

Who is your best friend?

Where do you live?

How many times have you moved?

How old are you?

How many brothers and sisters do you have?

How long have you been in this school?

What is your favorite game?

What is one thing you like about school?

What is one thing you don't like about school?

Do you like all your teachers?

Who is your favorite teacher?

Which is your favorite class?

What is your favorite color?

Non-Verbal Dialogues – Diálogos sin Conversación

Adapted from Teacher Training Pack for a Course on Cultural Awareness, by Carmen Judith Nine Curt., to show the use of gestures in Hispanic culture.

Roberto has a bad cold and laryngitis and cannot speak. So he makes gestures in answer to Luisa's questions.

Luisa: *Hey, Roberto, how good to see you! (shakes hands with him)*

Roberto: *(tells her he can't talk by pointing at throat and making claws with both his hands to signify it is very sore; points at lips and moves forefinger from side to side to mean "no, no."*

Luisa: *You are sick. What a shame!*

Roberto: *(Nods head to mean yes)*

Luisa: *When did you catch that terrible cold?*

Roberto: *(Signals past time with hand)*

Luisa: *Roberto, I heard your uncle died.*

Roberto: *(Nods head to mean yes)*

Luisa: *Poor man! You must be very sad.*

Roberto: *(Makes the "so-so" gesture with right hand)*

Luisa: *Oh, I am sorry. So he wasn't a favorite of yours, eh?*

Roberto: *(Makes the gesture for "crazy", and then the gesture signifying "tacano" (cheap, stingy).*

Luisa: *He was quite rich, right? How did he make his living?*

Roberto: *(Makes gesture for "stealing.")*

Luisa: *No kidding! A mafia man! But he did leave you some money, didn't he?*

Roberto: *(Makes the gesture for "a tiny bit.")*

Luisa: *Roberto, I must go now. Great to have seen you! Get well soon!*

(They both smile and wave goodbye).

SEE NEXT PAGE FOR THE SPANISH VERSION OF THE ABOVE.

NON-VERBAL DIALOGUES : SPANISH VERSION

DIÁLOGOS SIN CONVERSACIÓN (ESPAÑOL)

El siguiente diálogo fue adaptado de Teacher Training Pack for a Course on Cultural Awareness, por Carmen Judith Nine Curt, para enseñar los gestos hispanos.

Roberto tiene catarro y laringitis y no puede hablar. El tiene que hacer varios gestos para poder contestarle las preguntas a Luisa.

Luisa: Roberto, que gusto me da verte (le da la mano).

Roberto: (Expresa que no puede hablar señalándose la garganta y con las palmas de las manos hacia arriba, mueve los dedos para indicar que le duele mucho. Después mueve un dedo de un lado para otro frente a sus labios para indicar que no puede hablar.)

Luisa: Estás enfermo. ¡Que malo!

Roberto: (Mueve la cabeza afirmativamente)

Luisa: ¿Cuándo cogiste ese catarro tan terrible?

Roberto: (Señala con la mano que le empezó hace unos días)

Luisa: Roberto, me enteré que tu tío murió.

Roberto: (Mueve la cabeza afirmativamente)

Luisa: ¡Pobre hombre! Debes estar muy triste.

Roberto: (Con la mano señala así-así)

Luisa: Oh, lo siento. Así que él no era tu tío favorito, ¿eh?

Roberto: (Hace los gestos con la mano que significan "loco" y "tacaño")

Luisa: El era muy rico, ¿verdad? ¿Qué hacía para ganarse la vida?

Roberto: (Hace el gesto con la mano que significa "ladrón")

Luisa: ¿Un mafioso? Pero te dejó algún dinero, ¿no?

Roberto: (Hace un gesto con la mano que significa "un poco")

Luisa: Roberto, me tengo que ir ahora. Ha sido un placer verte de nuevo. ¡Que te mejores!

Ambos sonríen y se dicen adiós con la mano.

GESTURES QUIZ

Adapted from Project: Exhange/Proyecto: Intercambio by Virginia Vogel Zanger and Maria Perez, Boston Public Schools, 1981.

Express the following concepts non-verbally, using gestures, in either English or Spanish:

1. good-bye / adiós
2. he's grazy / está loco
3. come here / ven acá
4. cheap / tacaño
5. look over there / mira para allá
6. fat / gordo
7. skinny / flaquito
8. tiny / pequenito
9. let's dance / vamos a bailar
10. delicious! / está riquísimo
11. very crowded / bien lleno
12. give me five! / dame cinco
13. it's finished / se acabó ya
14. I don't care / no me importa
15. so-so / así así
16. hurry up / avanza
17. I don't know / no se
18. intelligent / inteligente
19. go away / váyase
20. say it again / repítalo
21. shame on you / que vergüenza (in English only)
22. I'm great / que bien estoy
23. thank you / gracias
24. to drink / beber
25. to eat / comer

QUESTIONS FOR DISCUSSION

1. Which parts of the body do you move to express your meaning through gestures?
2. Use a gesture to say something about yourself.
3. How can you tell that someone is interested in talking to you if that person doesn't say anything?
4. How do you show that you don't understand?
5. How can you tell if someone is telling a lie? What are the non-verbal clues?
6. Do you ever avoid talking to someone because he speaks slowly or stutters or speaks in another language or uses gestures only?
7. How far apart do you stand from your friends if you use your hands in speaking a lot?
8. How far apart do you stand from your friends when you are talking?
9. How far apart do you stand when you are speaking with someone whom you do not know well?
10. Have you ever felt hostile toward someone because you did not feel comfortable with his way of communication or his gestures?
11. If you don't feel like you can communicate with someone because of his language, do you feel that you could communicate through gestures?

EVALUATION OF THE GESTURES UNIT

1. Which class did you like best?

2. Why?

3. What is one thing that you liked in the exercises?

4. Write 3 things that you learned:

   1)

   2)

   3)

5. Would you like to have this type of class again? Why?

INTERNATIONALIZATION OF THE POTATO

Developed by Marilyn Stevens

OBJECTIVES:

1) To demonstrate historical and geographical influences on a familiar food staple.
2) To show cultural variation in the preparation of a food which is common ot the various ethnic groups represented in the class.
3) To allow students to practice basic skills necessary in following a recipe accurately: using a glossary to understanding cooking terms, understanding weights and measures, following the proper sequence.

STUDENTS:

Middle or high school students in a cooking class.

ACTIVITIES:

Session 1: History of the Potato

Materials: One copy of Narrative for each student (included here); world map.

Procedure:

1) Have students read the Narrative which discusses the origins of the potato in Peru, where it formed a staple of the Inca diet, the role of the conquistadores who brought it to Europe, and its spread throughout Europe. Help students to see that a Latin American tuber was one cause of the number of Irish in Boston today.
2) Trace the travels of the potato on the world map.
3) Have students practice saying the word for potato in the different languages included on the Narrative.

4) Assign students to bring in one recipe for preparing potatoes that is traditional in their families. Have them find out if the recipe is representative of their ethnic background.

Session 2: Sharing International Recipes

Materials: World map; student recipes; recipe for Colcannon (attached); glossary of terms (attached).

Procedures:

1) Ask students to share recipes, describing dishes and relating them to their ethnic heritage. Where appropriate, have students point out country of origin of the recipe on the world map. Encourage students to examine the geographical and cultural factors that influenced the preparation of the potato in each region (e.g., ingredients available, climactic influence on cooking techniques, etc.)
2) Go through Colcannon recipe, from Ireland, encouraging students to use glossary of terms where appropriate.

Session 3: Preparing Colcannon

Materials: Recipe for Colcannon (attached; Glossary of Terms (attached); Ingredients and utensils listed in recipe.

Procedure: Divide students into groups to prepare the Colcannon recipe. Share the dish.

Follow-up: Select one of the student recipes to prepare.

NARRATIVE

The Spanish scouting parties of the explorer, Gonzalo Jiménez de Quesada, exploring the high plateau surrounding the village of Sorocote in the andes in Peru (South America) in 1536, were probably the first Europeans to discover the potato where it grew in air that was pure and where the sun was strong.

Sir Francis Drake introduced the ordinary potato into England in 1578. He first came across it in the Isle of Mocha, off the coast of Chile, in 1577, on his tour of the world.

Sir Walter Raleigh first introduced the potato into Ireland, where he had an estate. It was in Ireland that the potato played a significant role. It became the main staple of the Irish diet, since it was not only satisfying nutritionally as food, but was an easy crop to cultivate, and inexpensive. It was the potato Blight disease that resulted in the failure of the potato crop in Ireland, which brought on the famine in Ireland in the late 1880's. Due to starvation, sickness, and the sight of so many deaths, many Irish sought escape by immigration to the United States.

The potato became equally popular in many other European countries. Its many names, according to its adopted countries, are as follows:

SPAIN: patata or papa
FINLAND: peruna
RUMANIA: cartofla
FRANCE: pomme de terre (apple of the earth)
CZECHOSLOVAKIA: brambor
POLAND: pan bowka
SCOTLAND: spud
BULGARIA: kartof
IRELAND: Murphy
SERBIA: krtola
RUSSIA and
GERMANY: kartofel
CHINA: yang shee

COLCANNON RECIPE

Ingredients:

2 lbs. potatoes for boiling
2 lbs. cabbage
4 T. butter
salt and pepper
½ cup grated cheddar cheese

Directions:

In separate pots, boil the potatoes and the cabbage until done.
Take equal quantities of each and mash the potatoes and mince the cabbage.
In a saucepan, melt a piece of butter, allowing 1 ounce to 1 pound of vegetables, then add the potatoes and cabbage, season with salt and pepper, and mix well.
Heat thoroughly and serve at once or:
The mixture may be turned into a greased pie dish, sprinkled with grated cheese, dotted with butter or margarine, and browned in a hot oven.

GLOSSARY OF TERMS

1. potato: a plant (solanum tuberosum) native to South America and widely cultivated for its starchy edible tubers.
2. boil: to vaporize a liquid by the application of heat.
3. bake: to cook with continuous heat, especially in an oven.
4. fry: to cook over direct heat in hot oil or fat.
5. roast: to cook with dry heat, especially in an oven or on an open fire.
6. mash: to convert something into a soft, pulpy mixture.
7. mince: to cut or chop into very small pieces.

MULTICULTURAL ACTIVITIES FOR THE VISUALLY HANDICAPPED

Developed by Deborah Brams

MUSIC

OBJECTIVES:

To develop listening skills; to deveop reading and writing skills.

STUDENTS:

Visually handicapped or blind high school students, both Hispanic and Anglo.

ACTIVITIES:

Day 1: Discussion of what music is currently popular in both cultures. Students identify which groups and singers are popular among both Latin and Anglo youth (e.g., Carlos Santana, Steely Dan) and which are popular only in one (e.g., Ruben Blades). Assign students to bring in record albums or tapes that are representative of:

a) popular American music
b) popular Latin music
c) music relfecting both influences (e.g., Jose Feliciano)

Day 2: Listen to music students bring in and discuss:

a) differences in sound, rhythm, texture, instruments
b) audience for each kind of music
c) historical roots of each kind of music (e.g., African)

Teacher should bring in some instruments are typically heard in Caribbean music, e.g. maracas, güiro

Project:

Assign students to research and write up a short biography of their favorite performer.

CULTURAL IDENTITY

OBJECTIVES:

To develop a positive self-image while improving visual discrimination skills and fine motor coordination.

STUDENTS:

Hispanic (and Anglo) partially sighted elementary students.

ACTIVITIES:

Materials include Spanish-language magazines such as Vanidades, Temas, Hoy; scissors, paste, paper.

Directions: Using pictures depicting Hispanics in positive situations, have students identify different objects and people, cut them out, and paste them on a large sheet of paper.

GREETINGS

OBJECTIVES:

To help blind children understand the differences between Hispanic and American greetings.

STUDENTS:

A mixed group of Latin and Anglo totally blind high school students.

ACTIVITIES:

Step 1: Have two Anglo boys role-play greeting each other on the street

Step 2: Have the Hispanic students describe what they heard

Step 3: Have two Hispanic boys role-play greeting each other on the street

Step 4: Anglo students describe what they heard.

Note: Besides the language difference, Hispanic and

Anglo greeting customs differ in the non-verbal aspects: Hispanic males invariably shake hands, pat each other on the shoulder, while girls and women kiss each other on the cheek. For a detailed description of this important ritual in both cultures, see Carmen Judith Nine Curt's Nonverbal Communication.

Step 5: One Hispanic and one Anglo male greet each other.
Step 6: Repeat steps 1-5 with females.

Discussion questions following steps 1-6:

1) How does an Anglo feel upon receiving a Hispanic greeting and vice versa?
2) What are some possible misconceptions that each might get about the other?
3) How are these misconceptions emphasized by a lack of visual input?
4) Which form of greeting, Hispanic or Anglo, would be preferable for a blind person?

INTERNATIONAL HOLIDAYS MURAL

Developed by Eleanor Earle

OBJECTIVES:

Children will learn the historical background and modes of celebration of international holidays representative of their classmates' cultural and ethnic backgrounds. Foreign-born students will serve as a resource for Boston-born classmates to expand the horizons of the latter and to develop a more positive self-image for the former.

STUDENTS:

Grades 3-8, classes that contain some students born outside the continental U. S. Because of the small numbers, resource rooms might be ideal.

ACTIVITIES:

Materials: Large roll of brown paper for mural; chalk; paint; encyclopedias.

Procedure:

1) Discuss with students their favorite holidays and ask them to describe how they are celebrated in terms of foods, parties, special clothes, music, etc. In addition to American holidays, try to draw out the students born in other cultures about their holiday celebrations (a list of some of the holidays that might be mentioned follow). Explain to the class that they are going to make a mural of some of the holidays mentioned, but that first they will have to research how and why each holiday is celebrated. Divide the class into small groups, and assign each group to find out about a holiday that was mentioned in the class discussion, making sure to include at least one student who is personally familiar with the holiday.

2) Give the groups class time to find out some basic information on their holiday, make some preliminary sketches, and if possible collect some music played on that holiday which can be played for the class.
3) Have each group plan together the overall design of the mural, drawing in rough sketches with chalk. Include captions. Then have students paint the mural.
4) Display the mural in the classroom, inviting parents or other classes for a viewing with explanations by the students.

HOLIDAYS

International holidays with which some students may be familiar:

African	Kwanza	Dec. 26 - Jan. 1
Cambodian	New Year	April 13, 14, 15
	All Soul's Day	Sept. 15
Cape Verdean	Independence Day	July 5
	Feast of the Sao Joao	June 24
Chinese	New Year	Jan. or Feb. (date varies)
	August Moon	August (date varies)
Cuban	* Antonio Maceo Day	Dec. 7
	* El Grito de Yara (Outcry of Yara)	October 10
Dominican	* Independence Day	Feb. 27
Greek	Independence Day	March 25
Haitian	New Year/ Independence Day	Jan. 1, 2
Hmong	New Year	Jan. 1
Irish	St. Patrick's Day	March 17
Italian	Feast of St. Anthony's	last weekend in August
	Carnival	last week before Lent
Jewish	New Year	September (date varies)
	Passover	April (date varies)
Laotian	Pi Mai (New Year)	April 12-15
Latin American	* Dia de la Raza (Day of the Race)	October 12 (Columbus Day)
	* Dia de los Muertos (Day of the Dead)	Nov 2
	* Dia de los Reyes (Epiphany)	Jan. 6
Puerto Rican	* El Grito de Lares (Outcry of Lares)	Sept. 23
Vietnamese	Tet (New Year)	3 days in Jan. or Febb. (varies)
	Trung Thu (Middle of Autumn)	mid-Sept.
West Indian	Carnival	last week before Lent

* Descriptions of starred holidays in Title III ESEA curriculum, "Fiestas", available from the Boston Public Schools.

CROSS-CULTURAL CLASSROOM CUISINE

Developed by Donna Mealey and Daisy Gomez

OBJECTIVES:

Integrating a bilingual (Spanish) and a standard curriculum class, to intorduce students to food typical of another culture.

STUDENTS:

Elementary bilingual and standard curriculum. This activity could be done as well with classes with a large percentage of Spanish-speaking standard curriculum students.

ACTIVITIES:

Materials: Peanut butter, jelly, bread, knives, napkins, cups, blender, bananas or other tropical fruit, sugar, milk, ice.

Procedure:

1) Discuss and list children's favorite foods, explaining those that are not familiar to all children.
2) Ask each child to name one food not from his or her culture that sounds like it would be good to taste.
3) Explain the procedure for preparing the cross-cultural snack of peanut butter and jelly sandwiches and batidos, or fruit shakes, from the Caribbean.

Recipe for Batidos

Ingredients: For each banana: 1 cup milk, 1/3 cup sugar, 1/2 tray ice cubes, (mango, guava, or guanábana may be substituted for bananas).

Directions: Place the fruit, milk, sugar, and ice in a blender and blend until ice is chopped.

4) Whole group eats sandwiches and drinks fruit shakes.

SPANISH SCHOOLYARD GAMES

Developed by Donna Mealey and Daisy Gomez

SUMMARY:

Children's games from Latin American countries and Spain are taught to a mixed group of Spanish bilingual and standard curriculum students. All the children learn to play the games, "Ambos a Dos" and "Shake it Morena".

GOAL:

To integrate bilingual and monolingual students through children's games.

STUDENTS:

A bilingual teacher and a bilingual aide taught the following games to a group of 16 second and fourth-grade students from bilingual and standard curriculum classes.

The activity could be used with students grades K through 5.

ACTIVITIES:

Time frame: 1 hour for both games.

Materials: Song sheets (enclosed)

Directions for "Shake it Morena", a Caribbean game in Spanish with both English and African words:

Students form circle, with one student in the middle, while all sing the first 5 lines. During the second 5 lines (lines 6-10), the students on the perimeter of the circle sing and clap in rhythm, while the student in the middle puts his or her hands on hips and wiggles in time to the song. During line 11 the person in the middle moves forward, and in line 12 steps back, and for the last 3 lines covers his eyes, points his arm, and twirls about until, at line 15, he stops spinning, thus identifying the next person to be in the middle, with whom he trades places.

Directions for "Ambos a Dos".

The basic idea for "Ambos a Dos" is similar to the American game, "Paul Revere Came Riding", A line of students faces one student, who tries to win over a partner, answering questions directed at him by the group, as both march back and forth, facing each other, alternating chanting verses to the song. After the single student names a partner, the group questions him on what job he will give this partner, and it is only when a job or career to the satisfaction of the partner is given does the group release the partner. Everyone then celebrates in a circle, and the song begins over again, this time with two students facing the group line, trying to win over a third.

SHAKE IT MORENA

1. El juez le dijo al cura
2. El cura le dijo al juez
3. Adonde esta
4. ese ritmo caramba
5. del merecumbé
6. Shake it morena, shake it
7. Shake it morena, shake it
8. Adonde esta ese
9. ritmo caramba
10. del mercumbe
11. Un pasito a'lante
12. Y otro para atras
13. Y dando la vuelta
14. Y dando la vuelta
15. Ć quién se quedara?

AMBOS A DOS

Ambos a dos
matarile rile rile
ambos a dos
matarile rile ron

¿Qué quiere usted?
Matarile rile rile
¿Qué quiere usted?
Matarile rile ron.

Yo quiero un paje
matarile rile rile
Yo quiero un paje
matarile rile ron.

Escojalo usted
matarile etc.

Yo escojo a _____
matarile etc.

¿Que oficio le va a poner?
matarile...

Le pondremos maestra
matarile...

Ella dice que sí le gusta
matarile...

Celebramos todos juntos
matarile...

RESTAURANT ROLE-PLAY

Developed by Eleanor Earle and Carmen Rivera

OBJECTIVES:

To learn about different types of Latin and American foods. To practice ordering a meal in a Latin or American restaurant.

STUDENTS:

Fourth and fifth grade Hispanic and Anglo students.

ACTIVITIES:

Materials: List of Latin and American restaurants familiar to the students, sample menus from Latin and American restaurants, order pads, pictures of typical foods.

Procedure:

1) After studying the menus, students describe to each other dishes with which their classmates are unfamiliar.
2) Students take turns acting out the role of waitress, customer, and cashier in American and Spanish restaurants.
3) In pairs, as a follow-up activity, have students make up a meal that would be nutritious in Spanish or in English. Another follow-up menu students could work out is for a party.

CHRISTMAS CELEBRATIONS

Developed by Donna Mealey and Daisy Gomez

OBJECTIVES:

To integrate Spanish bilingual and monolingual classes in order to give children in each class an idea of how holidays are celebrated in other cultures and at the same time emphasize the similarities.

STUDENTS:

Elementary bilingual (Spanish) and standard curriculum classes. The activities could also be carried out in a standard curriculum class with a high percentage of Spanish-speaking students.

ACTIVITIES:

Materials: Posters showing Christmas celebrations in both cultures, Caribbean instruments (e.g., maracas) song sheets.

Procedures:

1) Hispanic children will discuss how Christmas and Epiphany are celebrated in their culture, using the posters to help them.
2) North American children will do the same, using posters too.
3) After the discussion, a list will be made showing things that are the same and things that are different in the way that Christmas is celebrated in the two cultures.
4) Children will learn one Christmas carol in English and one in Spanish.
5) Children will form a parranda, to serenade the other classes in the school with the Christmas carols they have learned, accompanying themselves on the Caribbean instruments. In Puerto Rico, a parranda is a group of singers that goes from house to house at Christmastime, serenading the neighborhood with songs.

O COME, ALL YE FAITHFUL

Sung in Protestant and Catholic churches around the world, the English version (below) is translated from a Latin song written by J. Reading in 1692.

1. O come, all ye faithful, joyful and triumphant
O come ye, O come ye to Bethlehem.
Come and behold Him, born the King of angels

Chorus O come, let us adore Him, O come, let us adore him
O come let us adore Him, Christ, the Lord.

2. Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above
Glory to God, in the highest:

CHORUS (O come, etc.)

ALEGRIA

A traditional Christmas carol in Puerto Rico

CHORUS:

Alegría, alegría, alegría
Alegría, alegría y placer
Que la virgen va de paso
Con su esposo hacia Belén

Hacia Belén se encamina
Maria con su amante esposo
Llevando en su compañía
A todo un Dios poderoso

CHORUS (Alegría, etc.)

Los pajarillos del bosque
Al ver pasar a los esposos
Les cantaban melodías
Con sus trinos armoniosos

CHORUS (Alegría, etc.)